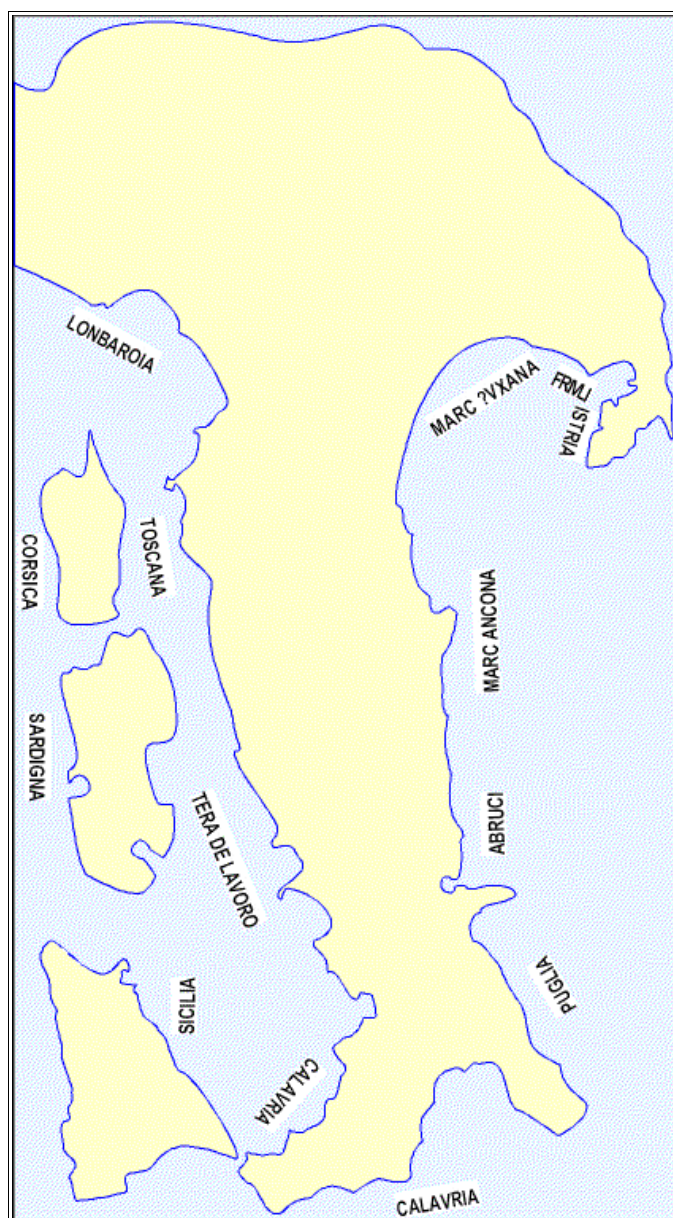


A new look at the *Grande Italia* number 4 the “Correr”

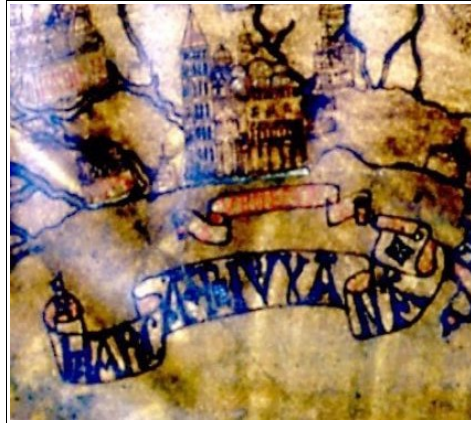


In her seminal paper of 2006 on the *Grande Italia* maps, Marica Milanesi listed as no. 4) anonimo, 1449, provenienza Cicogna, Venezia, Civico Museo Correr, Dep.19, cm 68 x 118 (d’ora in poi Correr)

Her references include MIC p.7; L.Lago et al., cit., II, pp. 157 sgg., da MIC; M. Milanesi, “Monumenta Italiae Cartographica”, in *Il territorio nella società dell’informazione. Dalla cartografia ai sistemi digitali*, a c. A. Cantile, Catalogo della mostra, Venezia, Museo Correr, 2004, Firenze, Istituto Geografico Militare, 2004, pp. 30-34.

The state of preservation is delicate and its readability is limited (see below, daylight image). Now, thanks to digital enhancement efforts by K. Wagner, it became possible to make visible at least the over-all outline of the peninsula. This includes improved readability of inscriptions (but not yet place-names) with some effort. A first look facilitated by structural enhancement no. 3 (of a series of 12 spectrally optimized renderings of the original jpg) is presented above. Presently, not all sections of the coastline are well-resolved. Detailed city vignettes (stylistically similar to the

Brescia maps) abound but text is much below resolution. The best is Venice



Note the improved readability compared to the standard image. Btw, reading the regional banner is beyond me:

The three big islands Sicily, Sardinia and Corsica are shown in the Correr but not the Cotton where round buttons signal the presence of off-shore islands or territories. There are some hints (in some of the new views) of lesser islands but difficult to ascertain. Nevertheless, a much more detailed view is possible but already several conclusions may be drawn:

In comparison with *Grande Italia* no. 3, Cotton Roll XIII.44, the Correr map is much more dependent on maritime charts. One sees intriguingly detailed promontories, conchoidal fracture type coastal stretches characteristic of the genre (no such signs on Cotton) and – most importantly – no sign of changing scale between North and South.

Perhaps, this preliminary look suggests, that we may trace these differences to two different cartographic traditions in quattrocento Venice: A more terrestrially inclined tradition compared to a maritime predominance. After all, traders need both, terrestrial and maritime information.

The image shown above is indeed preliminary but more detail may come, if warranted.

